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ABSTRACT

As part of the high school vocational industrial program in Manitoba, this course has been designed to provide students with the foundation for a career in commercial art. The program introduces and provides opportunities for student skill development in the theories and techniques of drawing, lettering, composition and design, graphics, illustration, and portfolio development and management. The course emphasizes attainment of industry-level standards in an effort to promote career success and personal satisfaction. The program, consisting of 12 blocks with the first 10 being essential units, is expected to make up 50 percent of the student's education in this area. Each block is organized to meet its specific objectives and includes teacher's notes, suggested activities for each goal or objective, and suggested supplemental materials. A bibliography of printed materials and audiovisual aids follows the blocks. (KC)

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This guide replaces the interim curriculum guide for Commercial Art 103, 203, 303 issued in 1976. It has been developed as part of the revised Vocational Industrial program for the secondary schools of Manitoba and is based on recommendations included in the Vocational Area Task Force Report of 1978 and on suggestions from secondary school and community college instructors in Manitoba. Commercial Art 103, 203, 303 (1982) becomes effective in September, 1982.

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RATIONALE

As part of the Vocational Industrial program, Commercial Art 103, 203, 303 has been designed to provide students with the foundation for a successful and safety-conscious vocation in the career field of commercial art. The program introduces and provides opportunities for student skill development in the theories and techniques of drawing, lettering, composition and design, graphics, illustration, and portfolio development and management. The emphasis is on the attainment of industry-level standards in support of career success and personal satisfaction.

Students having an avocational interest in achieving personal development and self-expression through commercial art may be served through the provision of one or more non-sequential blocks from the program pattern as optional credit offerings to meet the requirements for high school graduation.

COMMERCIAL ART PROGRAM PATTERN

For students wishing to specialize in Commercial Art, a program consisting of 12 credits (blocks) has been developed, comprising 50% of the education of the student. A maximum of four credits is available for each of Commercial Art 103, 203, and 303, and it is recommended that two credits or blocks be taken in each semester from Grade 10 to Grade 12.

TIME ALLOTMENT

Each of Commercial Art 103, 203, and 303 consists of four blocks of one credit each, with a credit being defined as a minimum of 110 hours of instruction.

SPECIAL NEEDS

Both gifted students and those with special handicaps may benefit from the study of commercial art. The decision to provide program streams or individual credits rests with the school. To the extent that such offerings require the mastery of course objectives, these studies can provide learning experiences valuable to special needs students' success in the wide range of vocational opportunities related to commercial art.

EVALUATION

Commercial art credits (blocks) emphasize both the practical aspects of skills mastery and the principles associated with theories in art. Evaluation should address both of these learning domains and should be based upon the objectives of the curriculum. Periodic tests would serve to measure achievement so that the required sequence of skills development would be monitored.

Because of the wide variety of offerings and emphases in the program, student achievement may be assessed on an individual basis, focusing on the areas which best correspond to particular interests and aptitudes. In each case, however, the standards common to the business sector provide a valid and reliable measure of the extent to which objectives should be met. Generally, it is considered appropriate in vocational industrial courses to assign 60% of the final mark for practical work and 40% for theoretical knowledge.

INTEGRATION OF VOCABULARY, SAFETY, CAREER INFORMATION

It is recommended that teachers of Commercial Art 103, 203, 303 emphasize vocabulary study, safety, and career information throughout the program pattern. To this end, the topics are woven into each block.

ROLE OF TEXTBOOKS

Commercial Art 103, 203, 303 allows for flexibility in scope and approach by encouraging teachers to plan the blocks in the program pattern by using the guide as a framework and enriching or modifying to meet the needs of students. Since no one textbook serves all blocks or all students, it is important that teachers have access to, and become acquainted with, a wide variety of resources including methodological approaches, sources of projects, exercises, and enrichment activities.

GOALS AND OBJECTIVES

In general, the goals for vocational industrial education in the secondary school are similar for all industrial education program patterns. Differences among program patterns will occur in the emphasis placed upon the following:

. general goals and/or more specific objectives;
. recognition of vocational and avocational goals;
. requisites for high school graduation, employment, and post-secondary education;
. scope and sequence of the program pattern;
. selection of the blocks and the content of the blocks comprising the program pattern;
. maturity, abilities, and expectations of the students;
. laboratory and equipment for the program pattern.

Goals of Commercial Art 103, 203, 303

1. To provide the foundation for a successful and safety-conscious career in commercial art.

2. To introduce image creation as a process of transforming ideas into meaningful symbols to meet the needs of industry.

3. To introduce and to provide learning opportunities in the basic styles, materials, and applications of various commercial art techniques for specific communication goals.

4. To develop student awareness and attainment of the standards and requirements of industry, for career, job, and/or post-secondary placement.

Objectives

I. Foundation and Exploration

The student should be able to:

- identify the relationships among drafting, graphic arts, photography, and commercial art;
- understand and appreciate the career opportunities within the areas of drafting, graphic arts, and photography;
- identify information about careers related to commercial art;
- define vocational goals;
- identify employment opportunities by listing companies employing commercial artists;
- identify and use the basic equipment common to the commercial art industry;
- care for equipment used in the commercial art laboratory;
- identify and use the material for specific jobs within commercial art;
- recognize the need for cost consciousness;
- demonstrate good safety practice on all equipment and materials in the commercial art laboratory;
- understand the need to complete the necessary reports associated with preventive maintenance and/or accidents.

II. Introduction to Drawing

The student should be able to:

- create free forms and composition involving non-objective and objective material;
- draw in line the four basic drawing forms;
- draw in tone the four basic forms in a way to describe the volume of these forms;
- describe the medium used;
- apply the principles of light and shade;
- create designs using one or more of the design elements;
- recognize design in nature and in man-made objects;
- organize the elements of design according to design principles;
- demonstrate a knowledge of the origins and the history of the alphabet;
- list basic styles of lettering;
- letter a basic Gothic alphabet;
- letter a basic Script alphabet;
- letter a basic Roman alphabet;
- letter various alphabets with a lettering brush;
- identify and list the features that separate graphic reproduction procedures;
- produce posters and/or other assignments using type and illustrations by making silk screen stencils;
- create prints using various printing methods;

- identify the mechanical aids associated with drawing;
- use the mechanical aids commonly found in commercial art workshops;
- use mechanical aids to create lettering for reproduction.

III. Basics of Drawing

The student should be able to:

- create line illustrations using line drawing techniques;
- relate positive and negative space in any composition;
- create drawings utilizing the proper rules of composition;
- illustrate the proper technique of using light and shadow.

IV. Drawing Techniques

The student should be able to:

- sketch an object in one-point perspective;
- sketch an object in two-point perspective;
- sketch an object in three-point perspective;
- create drawings using special line techniques of cross-hatch and pointillism;
- draw a human figure in a variety of poses;
- observe and sketch human figures rapidly;
- use a variety of techniques and media to sketch human figures;
- demonstrate an understanding of the basic proportions of human figures and represent these accurately.

V. Lettering

The student should be able to:

- identify the basic lettering styles;
- describe the features of the basic lettering style;
- space a line of lettering using the optical spacing technique;
- explain the uses of the styles of lettering;
- demonstrate the ability to letter accurately a variety of Gothic styles;
- letter a variety of lettering forms using lettering brushes;

- construct lettering in a variety of styles for reproduction;
- identify the proper lettering brushes used in showcard and enamel lettering;
- identify the basic speedball lettering nibs;
- use the basic speedball lettering nibs.

VI. Design

The student should be able to:

- position the primary, secondary, and intermediate colors on a color wheel;
- construct a color wheel;
- demonstrate an understanding of terminology;
- plan color schemes, mix colors, change chroma and values;
- demonstrate the ability to analyze advertisements;
- redesign an advertisement conforming with the principles of design;
- use the elements from magazines to create new advertisements;
- develop a process for creating an advertisement;
- create a neat, well-organized, newspaper advertisement;
- create a neat, well-spaced, and aligned camera-ready layout from a rough or comprehensive;
- reorganize different types of advertisements;
- differentiate between poor and well-designed advertisements;
- design an advertisement to serve a specific commercial need;
- develop from a comprehensive layout a set of illustrations ready for reproduction;
- develop a series of comprehensives for a specific advertising event;
- explain the difference between two-dimensional design and three-dimensional forms;
- prepare a two-dimensional design on paper;
- relate the principles and the elements of design to various three-dimensional forms;
- construct a variety of forms;
- develop a variety of three-dimensional forms using subtractive techniques;
- arrange various forms into a well-designed display of still life;
- select and use materials in accordance with specifications and objectives developed in class;

- plan and construct scale model displays according to specifications;
- collect all necessary materials for a preplanned display;
- create complementary props and set up a display;
- create a three-dimensional image of a product;
- create displays for: a product or line of products; fashions and accessories; mobile displays.

VII. Graphic Reproduction

The student should be able to:

- identify the equipment common to commercial art use;
- demonstrate the use of equipment;
- differentiate between letterpress, offset, and serigraphy;
- demonstrate a knowledge of the care and handling of the tools and materials used in various printmaking processes;
- produce posters using silk screen stencils;
- create prints by using the methods of relief, intaglio, and stencil;
- understand the need for and the purpose of overlays;
- create a multi-separation piece of artwork;
- prepare a drawing suitable to industrial needs.

VIII. Applied Graphics

The student should be able to:

- demonstrate a knowledge of corner marks, bleed illustrations, display headlines, sub-headings, and page imposition;
- create a mechanical (paste-up) for a catalogue or a flyer;
- trace the history of the more popular alphabet styles;
- identify the basic type styles and the features of each;
- describe the method of type measurement and specification;
- identify proofreading symbols;
- proofread copy using the appropriate symbols.

IX. Illustration Techniques

The student should be able to:

- identify various techniques of applying black and white washes;
- identify the materials used in black and white washes;
- demonstrate the ability to create a wash drawing;
- create pen and ink illustrations;
- demonstrate a knowledge of and an ability to create contour line drawings of various objects;
- demonstrate an ability to simulate texture visually;
- identify the various techniques of applying color washes;
- identify the material used in color washes;
- demonstrate the ability to create a wash drawing;
- demonstrate a knowledge of the use and care of tools and materials used with various painting techniques;
- create illustrations using the following media: designer gouache, oil paint, acrylic;
- develop an awareness of the possibilities and limitations of various painting techniques;
- set up airbrush and compressor for proper operation;
- create an illustration using an airbrush.

X. Advanced Applications

The student should be able to:

- identify individual parts of garments by using their proper names;
- represent the various fabrics and materials used for fashions and fashion accessories in a recognizable manner and in any requested medium and technique;
- illustrate the human figure in any fashion pose;
- draw a mechanical device;
- prepare an advertisement using the drawing of a mechanical object;
- render an isometric drawing, a two-point perspective, and an exploded view from an architectural print;
- create commercially acceptable illustrations in assorted media;
- render illustrations of various landscapes in various media;

- illustrate the human body, human nature, and body and facial expressions of human emotions, in an exaggerated manner;
- use photographs or pictures from which to create recognizable caricatures of individuals;
- draw humorous/editorial cartoons;
- create the characters for an animated film;
- create a comic strip;
- create a picture that illustrates a specific story or part of a story;
- illustrate a children's book.

XI. Portfolio Development

The student should be able to:

- plan a portfolio of art samples;
- create a portfolio which includes samples of drawing, lettering, and design.

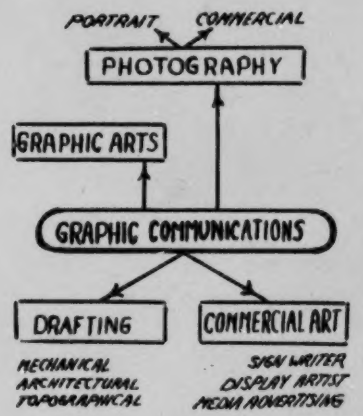
XII. Portfolio Management

The student should be able to:

- select components for a portfolio;
- practice creative job search techniques;
- match abilities to special areas of commercial art;
- identify and assess the opportunities for graduates.

block i: foundation and exploration

A meaningful foundation is necessary for a successful and safety-conscious career in the field of commercial art.

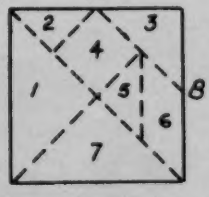
GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
I. FOUNDATION AND EXPLORATION A. Introduction to Graphics The student should be able to: 1. identify the relationships among drafting, graphic arts, photography, and commercial art;	Have the students visit the other departments within the Graphic Communications area, or provide information enabling students to examine the relationships of drafting, graphic arts, photography, and commercial art.	GRAPHIC COMMUNICATIONS 1. Photography 2. Drafting 3. Graphic Arts 4. Commercial Art
2. understand and appreciate the career opportunities within the areas of drafting, graphic arts, and photography.	Have students participate in field trips to various advertising companies and/or publishers in the community, or invite guest speakers from these areas to describe their work to the class.	General Job Cluster 
B. Introduction to Commercial Art The student should be able to: 1. identify information about careers related to commercial art;	Have the students define the generic clusters of occupations related to commercial art, and identify specific job options requiring various levels of skills within those clusters.	Canadian Classification and Dictionary of Occupations, Department of Manpower and Immigration.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
2. define vocational goals in commercial art;	Have students prepare a brief report outlining their vocational goals for a five-year period.	
3. identify employment opportunities by listing companies employing commercial artists;	Have students prepare a list of local users of commercial art. Have students prepare a list of provincial users of commercial art. Have students search newspaper advertisements for job descriptions and sources of employment.	Telephone directories Newspapers
4. identify and use the basic equipment common to the commercial art industry;	Demonstrate the proper use of each piece of basic commercial art equipment.	
5. care for equipment used in the commercial art laboratory;	Demonstrate and have the students practice maintenance procedures for equipment.	TYPES OF EQUIPMENT (BASIC) 1. Paint Brushes - Watercolor, Airbrush, Lettering 2. Knives - Xacto, Mat 3. Pens - Croquille, Ruling Pens, Drawing, Technical 4. Triangles, Rulers, T-Squares 5. Pencils (Various grades 4B to 6H) 6. Display Equipment - K-II Cut-awl, woodworking tools, hammers, saws, drills, planes, etc.
6. identify and use the material for specific jobs within commercial art;	Acquaint the students with the materials commonly required for commercial art.	COMMON MATERIALS 1. Watercolor Paints, Ink 2. Paper - construction, newsprint, bond, Banner Paper 3. Card - Shocard, Bristol, illustration, Ross Board, Foam Care 4. Designers Colors, Felt Pen 5. Letraset (Letratone)

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
7. recognize the need for cost consciousness;	Have the students collect information about the cost of the materials and prepare a report from the information.	
8. demonstrate good safety practice on all equipment and materials in the commercial art laboratory;	Demonstrate, in daily practice and in safety seminars, the proper procedures and techniques for the safe handling of commercial art tools, equipment, and materials.	TOOLS COMMONLY FOUND IN THE COMMERCIAL ART LABORATORY Xacto knives, mat knives, K-II Cut-awl, saws, hammers, drills, skill saws, kilns, clay tools, wood cutting and wood engraving tools
9. understand the need to complete the necessary reports associated with preventive maintenance and/or accidents.	Have students perform routine safety checks of the electrical cords, fire extinguishers, and traffic patterns of the laboratory.	Safety/Health Guide for Industrial Arts, Vocational Industrial, Home Economics, and Business Education, Manitoba Department of Education

block ii: introduction to drawing

Image creation is a process of taking ideas and changing them into meaningful visual symbols to meet the needs of industry.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
II. INTRODUCTION TO DRAWING		
A. Drawing Principles		
The student should be able to:		
1. create imaginative free forms and composition involving non-objective and objective material;	Have students draw freehand borders with continuous pencil lines incorporating parallel lines, diagonal lines, etc., spontaneously. Experiment with various flowing shapes and forms using a variety of techniques and media without preliminary sketching.	Bulletin board displays of examples of borders
2. draw in line the four basic drawing forms;	Have students draw basic forms freehand from various angles, and indicate hidden lines by using various colored lines.	FOUR BASIC DRAWING FORMS 1. Cone 2. Cube 3. Sphere (Ball) 4. Cylinder
3. draw in tone the four basic forms in a way to describe the volume of these forms;	Indicate the relationship between two-dimensional and three-dimensional forms.	
4. describe the medium used;	Using a variety of media (e.g., charcoal, wash, ink, etc.) have students draw groupings of the basic forms against contrasting backgrounds and by utilizing various sources of light.	Display of types of media
5. apply the principles of light and shadow.	Have students draw various common items using basic form construction.	
B. Basic Design		TANGRAM A A=B  Rearrange shapes into designs
The student should be able to:		
1. create designs using one or more of the design elements;	Have students create designs with a variety of line in various techniques/texture/collages to demonstrate an understanding of the design elements. Have students create designs from a number of set-out shapes of various colors.	

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Have students complete the Tangram assignment.	
2. recognize design in nature, and in man-made objects;	Have students collect pictures in which design elements are evident in nature and architecture. Have the students include the pictures in a design notebook, and categorize them according to the principles of design.	PRINCIPLES OF DESIGN 1. Balance 2. Rhythm 3. Variety 4. Unity 5. Movement
3. organize the elements of design according to design principles.	Have students create aesthetically sound composition using geometric designs.	ELEMENTS OF DESIGN 1. Line 2. Direction 3. Shape 4. Size 5. Value 6. Texture 7. Color
C. Lettering Skills The student should be able to:		
1. demonstrate a knowledge of the origins and history of the alphabet;	Have the students prepare a notebook of various lettering and type styles. Have students bring to class advertisements and type specimen books for analysis of the types featured.	BASIC LETTERING STYLES 1. Gothic 2. Script 3. Roman 4. Novelty
2. list the basic styles of lettering;	Have students cut letters from magazines or newspapers, optically space each letter on a white card, and glue them down.	Newspapers and magazines
3. letter a basic Gothic alphabet;	Have students use "A" and "B" nibs to create Gothic lettering.	
4. letter a basic Script alphabet;	Have students use a "C" nib to create Script lettering.	
5. letter a basic Roman alphabet;	Have students use a "D" nib to create Roman lettering.	

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
6. letter various alphabets with a lettering brush;	Design and letter various signs used for advertising merchandise by using brush and speedball lettering. Have students prepare a brush letter assignment progressing from simple Gothic, to Roman, to Script.	SPEEDBALL PEN STYLES A = Square style B = Round style C = Flat style D = Oval style
D. Graphic Reproduction The student should be able to:		
1. identify and list the features that separate graphic reproduction procedures;	Have the students prepare essays identifying the procedures involved in each of the basic printing methods. Organize field trips to newspaper plants and printing companies using the various methods.	BASIC PRINTING METHODS 1. Offset 2. Letterpress 3. Gravure 4. Silk Screen (Serography)
2. produce posters and/or other assignments using type and illustrations by making silk screen stencils;	Supply the necessary equipment and instruction in stencil cut silk screening and photo silk screening, and have students create posters for various school functions.	EQUIPMENT FOR STENCIL CUT SCREENING 1. Stencil cut poly 2. Adhering liquid 3. Silk and frame 4. Squeegee 5. Ink 6. Xacto knife 7. Block out 8. Solvent
3. create prints using various printing methods.	Have students prepare prints from: Relief - Block Printing - Wood Cuts - Linoleum Prints Intaglio - Etchings - Soft Ground - Dry Point, etc. Planographic - Manoprints Stencil - Silk Screen - Lacquer Film - Paper Stencils - Photo Stencils	EQUIPMENT FOR PHOTO SILK SCREENING 1. Blue Poly 2. Arc Lamp 3. Squeegee 4. Block Out 5. Acetate 6. Silk and Frame 7. Ink

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIAL
E. Mechanical Aids The student should be able to: 1. identify the mechanical aids associated with drawing; 2. use the mechanical aids commonly found in Commercial Art workshops; 3. use mechanical aids to create lettering for reproduction.	Discuss with the students the following "tricks" used by commercial artists when using mechanical aids: 1. cutting a card the thickness of lettering stems for tracing out lettering; 2. using overhead projectors for enlarging and reducing; 3. measuring guidelines for large signs using a straight edge, a pencil, and the bottom of the drawing board. Have the students letter inscriptions, poems, etc., combined with decorative designs and/or illustrations. Have students practice with the tools used for reproduction lettering. Have students practice using Lucigraphs and opaque projectors.	MECHANICAL AIDS 1. Opaque Projector 2. Camera Lucida (Lucy) 3. Overhead Projectors 4. Leroy Lettering Guides 5. Photo Stencil Lettering 6. Letraset Examples of decorative designs TOOLS FOR REPRODUCTION LETTERING 1. Ruling Pens 2. Technical Pens 3. Triangles 4. T-Squares 5. Rulers

32 A

32B

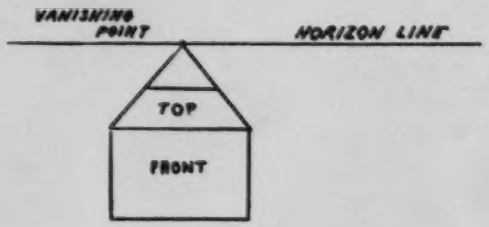
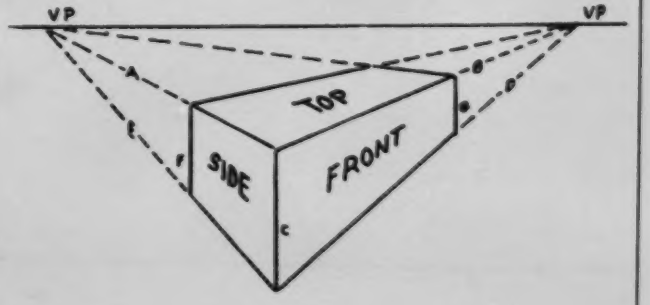
block iii: basics of drawing

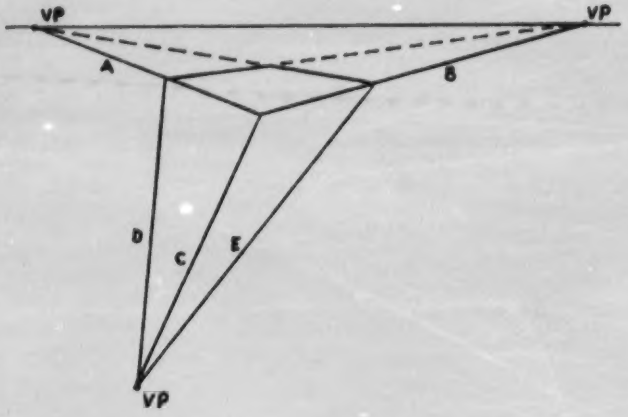
The development of drawing is dependent upon an appreciation and an understanding of line drawing, negative spaces, shades and shadows, and composition and tone.

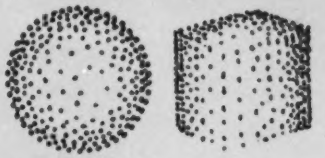
GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
III. BASICS OF DRAWING A. Line Drawing, Negative Spaces, Shade and Shadow The student should be able to:		
1. create line illustrations using line drawing techniques;	Discuss and illustrate line drawing techniques. Have the students use hard line products, such as saws, hammers, planes, etc., for various line techniques.	LINE DRAWING TECHNIQUES 1. Straight line 2. Graded line 3. Pointillism 4. Novelty techniques
2. relate positive and negative space in any composition;	Have the students use various media to draw items in which volume and mass are featured; e.g., use a pencil to draw basic shapes describing their volume with shading.	Commercial Art Techniques, Tudor Publishing Company
3. create drawings utilizing the proper rules of composition;		
4. illustrate the proper techniques of using light and shadow.	Demonstrate the effect of using various light sources on basic forms cut from wood or similar material. Have the students illustrate the forms using several different light sources. Have the students sketch simple objects such as major appliances.	

block iv: drawing techniques

Drawing techniques are important for permitting the student to sketch objects in perspective, to tone and draw figures, and to improve communication.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIAL
IV. DRAWING TECHNIQUES A. Perspective The student should be able to: 1. sketch an object in one-point perspective; 2. sketch an object in two-point perspective; 3. sketch an object in three-point perspective.	Have the students draw a horizon line and then establish a vanishing point. From this point draw lines to establish the shape of the subject. Suggest that students use this technique for drawing major appliances.  Have the students draw a horizon line and establish two vanishing points along its length.  	How to Draw Comics the Marvel Way, Simon and Schuster Bulletin board display of sketches of objects in one-point, two-point, and three-point perspective

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Establish line 'A'. Draw line 'B' to intersect line 'A'. At the point of intersection drop line 'C' at a right angle to the horizon line. From the vanishing points connect lines 'D' and 'E' to intersect line 'C'. Establish width and length of item with lines 'F' and 'G' and connect with vanishing points as illustrated. For cartoon and dramatic effects have the students draw a horizon line and establish two vanishing points on it. Then have the students establish a third vanishing point above or below the horizon line.  Establish line 'A' from one vanishing point and line 'B' from the other vanishing point. Where these lines intersect, drop a line 'C' to the third vanishing point. Establish the width of the item along lines 'A' and 'B', and connect to the third vanishing point using lines 'D' and 'E'.	
B. Crosshatch and Stipple The student should be able to:		

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
1. create drawings using special line techniques of crosshatch and pointillism.	Demonstrate the use of crosshatch and pointillism techniques.	CROSSHATCH: Technique for shading in which lines intersect at a prescribed angle POINTILLISM: Dot technique in which the closer the dots the darker the shade 
C. Figure Drawing The student should be able to:		
1. draw the human figure in a variety of poses;	Have the students draw gesture poses, group poses, people in motion, etc., using assorted media such as pencil, pen and ink, etc.	Illustrations of groups of people involved in sports and/or gymnastics
2. observe and sketch human figures rapidly;	Have students prepare a swipe file of illustrations and photographs of people in various poses.	Photographs of people
3. use a variety of techniques and media to sketch human figures;	Have students prepare contour drawings of the human figure, as well as of specific parts of the human anatomy (faces, hands, feet, chest, shoulder, legs, etc.).	Examples of contour drawings of human figures and parts of the human figure
4. demonstrate an understanding of the basic proportions of the human figure and represent these accurately.		

block v: lettering

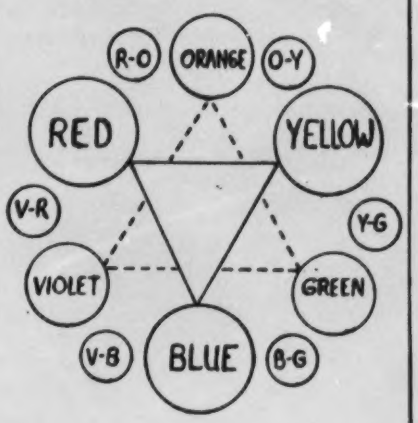
The various basic styles, applications, and materials used in lettering are selected to improve the communication of ideas, ideals, feelings, and emphases.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
V. LETTERING		
A. Basic Styles of Lettering		
The student should be able to:		
1. identify the basic lettering styles;	Provide and/or have students collect samples of basic lettering styles, including those available in such products as Letraset and various type elements.	Letraset and typeset samples of various lettering styles
2. describe the features of the basic lettering styles;		
3. space a line of lettering using the optical spacing technique;	Have the students letter a display heading using mechanical spacing in which all letters are spaced an equal distance apart. Then have the students space the same letters using an optical technique.	Examples of mechanical spacing devices for lettering
4. explain the uses of the styles of lettering.	Use written tests to ascertain student knowledge of lettering styles and sensitivity to their most appropriate use.	SAMPLE TEST QUESTION: Of the four basic lettering styles, which would be the best style to use in designing a sales sign for sports equipment? Why?
B. Applications in Lettering	Have students practice basic lettering strokes.	Examples of basic lettering strokes
The student should be able to:		
1. demonstrate the ability to letter accurately a variety of Gothic styles;	The students, after being given necessary references and instruction, and applying previous knowledge of lettering, should practice lettering assignments in which lettering and graphics are combined.	Bulletin board display illustrating combinations of lettering and graphics
2. letter a variety of lettering forms using lettering brushes;	Have students create signs for the school store using brush and pen lettering with 'B' style pen and a variety of calligraphic styles with 'C' nibs.	Examples of signs used in stores

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
3. construct lettering in a variety of styles for reproduction.	The student, using proper mechanical aids, should create display headlines and subheadings for any advertisement.	Examples of advertisements from newspapers, periodicals, flyers
C. Materials Used in Lettering The student should be able to:		
1. identify the proper lettering brushes used in showcard and enamel lettering;	Lettering brushes have square-shaped bristles. Lettering quills have longer square-shaped bristles. Script lettering brushes have pointed bristles.	Display of lettering brushes
2. identify the basic speedball lettering nibs;	Introduce, describe, and demonstrate the basic speedball lettering nibs.	<u>TYPES AND USES OF LETTERING NIBS</u> 1. A nib - block letters and borders 2. B nib - block letters and decorative borders 3. C nib - script lettering, Old English lettering, and borders 4. D nib - Roman letters and borders
3. use the basic speedball lettering nibs.	Have the students use the speedball lettering nibs to complete lettering and border projects.	

block vi: design

The study of design provides opportunities for understanding the theory and practice of planning and incorporating color, layout, and two- and three-dimensional design into works of art.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
VI. DESIGN A. Color Theory The student should be able to: 1. position the primary, secondary, and intermediate colors on a color wheel;	Explain and demonstrate the use of the following: 1. primary colors: red, yellow, blue; 2. secondary colors: orange, green, violet; 3. intermediate colors: red-orange, orange-yellow, yellow-green, blue-green, violet-blue, violet-red.	Design Through Discovery, Holt, Rinehart, and Winston, Inc. 
2. construct a color wheel;	Have the students create a color wheel.	
3. demonstrate an understanding of terminology;	Illustrate scenes in monochromatic values.	
4. plan color schemes, mix colors, and change chroma and values.	Have the students design the interior of a room or a store department, including the color scheme.	COLOR TERMS 1. Hue 2. Value 3. Chroma 4. Monochromatic 5. Intensity

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
B. Layout The student should be able to:		
1. demonstrate the ability to analyze the design of advertisements;	Have students take an advertisement from a magazine or a newspaper, criticize its layout, and redesign the ad by utilizing proper rules of composition, design, type, and lettering.	STEPS IN CREATING NEWSPAPER, MAGAZINE, OR SIMILAR ADS 1. Thumbnails 2. Roughs 3. Finished comprehensives 4. Completed art
2. redesign an advertisement to conform with the principles of design;		ELEMENTS ATTRACTING ATTENTION TO ADVERTISEMENTS 1. Large size 2. Good use of white space 3. Use of color 4. Strong design
3. use the elements from magazines to create totally new advertisements;	Have students create camera-ready mechanicals from a prepared rough.	
4. develop a process for creating an advertisement;	Have students use all the steps to create newspaper and magazine campaigns based upon themes suggested by the instructor. Ensure that students pay special attention to such items as size and placement of display, headlines, art (photos), and copy.	DISPLAY HEADLINE: The main wording in an advertisement, generally in large type COPY: The small type in an advertisement, giving the specifics of an item or items
5. create a neat, well-organized newspaper advertisement;	Review the components of a newspaper advertisement.	Examples of newspaper advertisements
6. create a neat, well-spaced, and aligned camera-ready layout from a rough or comprehensive;	Review the preparation of a rough and a comprehensive layout.	Bulletin board display of camera-ready layout
7. recognize different types of advertisements;	Discuss and show examples of the various types of advertisements, including: 1. sale ads, in which merchandise is off priced and the prices are large and bold;	Examples of sale ads, regular ads, and institutional ads

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIAL
	2. regular ads, in which regular merchandise is advertised at normal, everyday prices; 3. institutional ads, which do not aim at selling anything but at building goodwill for a store or a company.	
8. differentiate between poor and well-designed advertisements;	Have students prepare a portfolio of various types of advertisements ("swipe file").	
9. design an advertisement to serve a specific commercial need;	Have students create an institutional advertisement to elicit goodwill for an oil company or a forestry-type company.	Examples of institutional advertisements
10. develop, from a comprehensive layout, a set of illustrations ready for reproduction;		Bulletin board display of comprehensive layout
11. develop a series of comprehensives for a specific advertising event.	Have students develop a series of five layouts based upon a theme such as "Back to school", "Summer Sun-Sational Savings", etc., for a large department store.	Collection of layouts for special advertising events
	Assign students to design graphics for television or film.	Examples of graphics for television and film graphics
C. Two- and Three-Dimensional Design		
The student should be able to:		
1. explain the difference between two-dimensional and three-dimensional forms;		TWO-DIMENSIONAL: Having height and width only THREE-DIMENSIONAL: Having height, width, and depth
2. prepare a two-dimensional design on paper;		
3. translate two-dimensional images on paper into three-dimensional images in card, clay, wood, etc.;	Have students design sculpture on paper and then create the sculpture in the following media: metal and wire, wood, clay, paper maché.	Design in Three Dimensions, Davis Publications

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIAL
4. relate the principles and elements of design to various three-dimensional forms;	Students should be made aware that in creating three-dimensional objects, most design elements and principles are an integral part of their creation. The principles of design are integrated, from the simple texture of a thumb print on clay to the balance and form of the entire work of art.	BASIC DESIGN PRINCIPLES 1. Rhythm 2. Variety 3. Balance 4. Form ELEMENTS OF DESIGN 1. Line 2. Texture 3. Color 4. Size 5. Shape 6. Mass
5. construct a variety of forms.	Have the students create structural forms from such material as clay, wood, cardboard, metal, using an additive technique in which pieces of material are attached.	Display of structural forms
	Explain and illustrate three-dimensional abstract forms. Have students create three-dimensional abstract forms in various media.	ABSTRACTION: The concentration of the essentials of the larger whole
D. Application of Design The student should be able to:		
1. develop a variety of three-dimensional forms using subtractive techniques;	Explain the construction and design of forms. Have students use clay and wood to create sculptural forms using a subtractive technique in which parts or sections are chiseled away or removed by some other means.	
	Demonstrate and have the students exercise safe and proper use of hand and machine tools, such as hammer, saw, jig saw, drills, etc.	Operating manuals for tools
2. arrange various forms into a well-designed display or still life;		Display of forms created by the subtractive technique

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
3. select and use materials in accordance with specifications and objectives developed in class;	Have students construct a display for the school store or construct a parade float.	
4. plan and construct to scale model displays according to specifications;	Arrange visits in department stores to view displays. Have students sketch the displays and discuss their purpose, effect, appeal, lighting, etc.	Bulletin board illustrations of displays in department stores
5. collect all necessary materials for a pre-planned display;	Have students plan a display layout for a specific product by: 1. sketching a plan for the display, 2. selecting a display area, and determining size, 3. selecting materials to build any supporting structures.	Examples/illustrations/photographs of displays for a variety of products
6. create complementary props and set up a display;		
7. create a three-dimensional image of a specific product;	Have students create a variety of natural and man-made forms using paper maché construction.	
8. create displays for: a) a product or line of products,	Arrange with local stores to have students put displays in the stores for the merchants at cost. Alternatively, students may prepare displays for the school store and/or other areas in the school.	Illustrations/photographs of displays for products, fashions, and mobile exhibits
b) fashions and accessories,	Ask the students to create showcards, price cards, etc., using pens and brushes.	Examples of showcards and price cards
c) mobile exhibits,	Have students design and build mechanical devices for displays featuring motion.	
d) seasonal or special-event promotions.	Have the students create displays that coordinate with events in the school or community. Give the students a specific theme and have them plan and set up displays related to a particular season of the year, a religious or national holiday, or a local event.	Examples/photographs of displays based on specific themes and/or events

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Organize exhibits combining the efforts of several school departments. Have the students identify a group of participants, times, and objectives of an exhibit, and have them arrange and organize all items, props, etc., for the set-up of individual displays. Have the students set up a series of booths in a shopping mall to advertise school programs.	Illustrations of exhibits prepared by several school departments Photographs of display booths in a shopping mall

block vii: graphic reproduction

Graphic reproduction provides opportunities for the student to prepare artwork for reproduction, to use techniques, to produce layout and design for commercial use, and to develop an awareness of quality/quantity controls.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
VII. GRAPHIC REPRODUCTION		
A. Use of Equipment		
The student should be able to:		
1. identify the equipment common to commercial art use;	Introduce and demonstrate the various types of equipment used for graphic reproduction.	GRAPHIC EQUIPMENT FOR REPRODUCTION
2. demonstrate the proper use of equipment.	Instruct the students on machine operation and care for the reproduction of commercial art projects.	1. Photographic silk screen 2. Stencil-cut silk screen 3. Vacuum frame screen print equipment 4. Arc lamp 5. Photocopier machines 6. Offset printing presses 7. Block printing presses
B. Printing Techniques		
The student should be able to:		
1. differentiate between letterpress, offset, and serigraphy;	Explain the printing features of the letterpress, offset, and the photocopier. Point out the differences in the printing techniques and procedures of these machines. Have the students create posters for various school activities and reproduce them on different machines.	SERIGRAPHY: The process of making prints by using the silk screen
2. demonstrate a knowledge of the care and handling of the tools and materials used in various printmaking processes;	Discuss procedures for the proper care and handling of the tools and materials for printmaking processes and have the students apply those procedures in printmaking processes. For example, have the students produce T-shirts or pennants for the school store by using a silk screen process.	
3. produce posters using silk screen stencils;	Instruct the students in how to produce stencil-cut films. Discuss the procedure for the preparation of the design for the stencil-cut film. Have the students prepare and run off the design.	PROCEDURE FOR PREPARING THE DESIGN TO PRODUCE STENCIL-CUT FILMS 1. Cut the design from green poly with an Xacto knife.

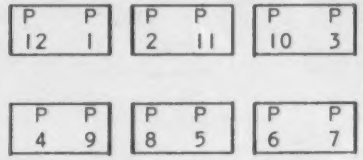
GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
		2. Attach the design to the silk on a frame with adhering liquid.
	Instruct the students how to produce photographic silk screens. Explain the procedure for preparing a design to produce photographic silk screens. Here the students prepare and run off the design.	PROCEDURE FOR PREPARING THE DESIGN TO PRODUCE PHOTOGRAPHIC SILK SCREENS 1. Draw the design on acetate with India ink. 2. Place the design over blue poly. 3. Expose to a strong light source such as an arc lamp. 4. Develop the film in A and B developer and 16 ounces of water. 5. Wash the film clear. 6. Attach the film to silk and allow to dry.
4. create prints by using the methods of relief, intaglio, and stencil.	Explain the process of creating block prints from wood, linoleum, or plastic. Instruct the students to use wood cutting tools or lino block cutting tools to cut negative areas from the surface of the material, leaving the raised surface of the design for printing.	Bulletin board displays and illustrations of designs for block prints
	Explain the process of creating prints using the intaglio/etching process. Instruct the students to prepare a design by the intaglio process. Have the students prepare and run off the design.	PROCEDURE FOR PREPARING A DESIGN BY THE INTAGLIO PROCESS 1. Use tin plate or copper. 2. Coat the surface with asphaltum. 3. Scratch the design into the asphaltum. 4. Immerse in acid. 5. Continue immersing in acid for varying time periods to obtain different depths in the design. 6. Clean off the asphaltum. 7. Ink and print the design.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Explain the dry point process for preparing a design. Instruct the students to prepare a design by the dry point process. Have the students prepare and run off the design.	PROCEDURE FOR PREPARING A DESIGN BY THE DRY POINT PROCESS 1. Use copper sheets. 2. Use a burin to scratch a design into the surface of the copper sheet, and to form metal burrs along the length of the design. 3. Ink and print the design. BURIN: A pointed steel cutting tool used in engraving
C. Overlays The student should be able to:		
1. understand the need for and the purpose of overlays;	Explain and illustrate the use of overlays in the process of graphic reproduction.	Examples of overlays
2. create a multi-separation piece of artwork;	Discuss the process of preparing overlays for color separation.	
	Identify and describe amberlith and rubylith, and explain how to use these materials in preparing color separations.	AMBERLITH: A plastic sheet of amber color RUBYLITH: A plastic sheet of ruby color
	Have the student prepare layouts and mechanicals and use them to prepare three-color separations. Instruct the students to attach sheets of amberlith in clockwise fashion: top, right, bottom, left, etc.	Examples of amberlith and rubylith
	Explain that all areas to be printed as one color must be cut from one sheet of amberlith. For example, point out that all areas to be printed in red must be cut from the same sheet of amberlith and that other color tones and additional colors must be cut from separate sheets.	Bulletin board displays of color separation

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Have the students label the colors and the color tones.	
3. prepare a drawing suitable to industrial needs.	Have the students use Letratone, Zip-a-tones or other similar mechanical screening process aids to create drawings of commercial products such as toasters and kettles, etc.	Letratone, Zip-a-tones Displays of Letratone, Zip-a-tones, and other mechanical screening process aids
	Have the students aid in the production of the school yearbook by preparing drawings for divider pages or cover designs.	Bulletin board displays of divider pages and cover designs for school yearbook

block viii: applied graphics

Applied graphics provides opportunities for the student to demonstrate the ability to use and to practice the techniques and to apply the theories of graphic reproduction in order to attain a level of proficiency suitable to industry.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
VIII. APPLIED GRAPHICS		
A. Paste-Ups		
The student should be able to:		
1. demonstrate a knowledge of corner marks, bleed illustrations, display headlines, subheadings, and page imposition;	Explain corner marks, bleed illustrations, display headlines, subheadings, and page imposition, using chalkboard transparency illustrations. Have the students prepare examples of each.	CORNER MARKS: The symbols indicating the outside edges of an advertisement ⌐ ¬ ⌊ ⌋
2. create a mechanical (paste-up) for a catalogue or a flyer.	Have the students prepare small catalogues to feature items from the school store. Explain that the catalogue should have ten to twelve pages and should feature three items per page. Encourage the students to apply corner marks, bleed illustrations, display headlines, subheadings, and page imposition.	BLEED ILLUSTRATIONS: Artwork carried beyond the intended borders of an advertisement DISPLAY HEADLINE: Large-size type with main thrust of the advertisement PAGE IMPOSITION: The sequence in which pages are laid out for catalogues or books  Example of page imposition for a 12-page book
B. Typography		
The student should be able to:		
1. trace the history of the more popular alphabet type styles;	Have the students research library material and write brief descriptions of the following type styles: Bodoni, Didot, Glaser, Roman, Textura, etc.	PROOFREADING SYMBOLS wf - wrong font lc - lower case c - capital letters

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
2. identify the basic type styles and the features of each;	Have the students illustrate the following basic type styles: Roman, Gothic, Script, Novelty.	rom - set in Roman type ital - set in italic Lf - set in light face bf - set in bold face ⸙ - delete stet - let it stand ⊐ - move right ⊏ - move left ⊔ - lower ⊓ - raise ═ - straighten tr - transpose ⊙ - insert period ⌃ - insert comma ᵛ/ᵛ - insert quotation marks X - replace broken type run in - run in or run on
3. describe the method of type measurement and specification;	Explain that type size is indicated by point number. Point out that in type measurement there are 72 points per inch and that a letter 1/2 inch high has 36 points, etc.	
4. identify proofreading symbols;	Identify and illustrate the use of proofreading symbols.	
5. proofread copy using the appropriate symbols.	Have the student proofread copy and use the proofreading symbols to mark the copy.	Illustrations of copy marked with proofreading symbols

block ix: illustration techniques

Inherent in the advanced applications of commercial art is the student's ability to apply drawing skills to illustrate themes, ideas, merchandise, and services associated with specific communication goals.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
IX. ILLUSTRATION TECHNIQUES A. Black and White Washes The student should be able to: 1. identify various techniques of applying black and white washes; 2. identify the materials used in black and white washes; 3. demonstrate the ability to create a wash drawing. B. Contours The student should be able to: 1. create pen and ink illustrations;	Have the students create black and white wash drawings such as outdoor scenes and advertising illustrations, suitable to industrial standards. These items may be created with fluoro washes. Explain to the students that these will be reproduced as half tones. Emphasize the importance of laying smooth flat washes. Have the students create pen and ink illustrations of hard line products such as hammers, saws, drills, etc., suitable to industrial standards. Have the students use straight pens, croquille pens, bamboo pens, and technical pens. Review, discuss, and illustrate the following pen and ink drawing techniques: straight line, crosshatch, stipple, novelty technique.	TECHNIQUES FOR BLACK AND WHITE WASHES 1. Flat washes 2. Overlapping washes 3. Feathered washes 4. Graded washes MATERIALS FOR BLACK AND WHITE WASHES 1. Illustration board 2. India ink or lampblack 3. Pallet 4. Good quality sable watercolor brush 5. Fluoro solvent PEN-AND-INK DRAWING TECHNIQUES 1. Straight line 2. Crosshatch 3. Stipple 4. Novelty technique

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
2. demonstrate a knowledge of and an ability to create contour line drawings of various objects;	Have students create contour line illustrations of still lifes and landscapes.	Commercial Art Techniques, Tudor Publishing Company.
3. demonstrate an ability to simulate textures visually.	Have students select four items of textures ranging from smooth to rough and then duplicate the textures visually.	3M transparency on line and texture
C. Color Washes		
The student should be able to:		
1. identify the various techniques of applying color washes;	Identify, discuss, and demonstrate color wash techniques.	COLOR WASH TECHNIQUES 1. Flat washes 2. Overlapping washes 3. Feathered washes 4. Graded washes
2. identify the material used in color washes;	Provide reference material (e.g., a reproduction of an old painting) and have the students prepare enlarged duplicates of all or of sections of the original.	MATERIALS USED IN COLOR WASHES 1. Illustration board 2. Watercolors (tube or tray) 3. Good quality sable brush
3. demonstrate the ability to create a wash drawing.	Have students create full-color magazine illustrations.	
D. Opaque Media and Airbrush		
The student should be able to:		
1. demonstrate a knowledge of the use and care of tools and materials used with various painting techniques;	Discuss and demonstrate the use and care of tools and materials used with various painting techniques.	Displays and illustrations of tools and materials
2. create illustrations using the following media: a) designer gouache, b) oil paint, c) acrylic;	Have students experiment with acrylic washes, ink, etc.; combine various media (e.g., ink wash and water color); and work oil paint and acrylics in an impasto technique (e.g., use pallet knives and sponge to apply the media).	Examples of illustrations created with oil paint and acrylic washes

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Organize trips to art galleries to view examples of these techniques.	
3. develop an awareness of the possibilities and limitations of various painting techniques;	Have students create story illustrations, record jackets, and/or outdoor advertisements.	Bulletin board display of various types of illustrations
4. set up the airbrush and compressor for proper operation;	The instructor should demonstrate the proper method of cleaning the airbrush. Emphasize the importance of running solvent through the brush immediately after use to prevent clogging. Point out that the air pressure in the compressor must be between 25 and 30 p.s.i.	SINGLE ACTION AIRBRUSH: An airbrush in which the trigger is depressed to regulate the amount of pigment DOUBLE ACTION AIRBRUSH: An airbrush in which the trigger is depressed to regulate the amount of air through the nozzle and the trigger is pulled back to regulate the amount of pigment
5. create an illustration using an airbrush.	Have the students cut frisket masks using frisket paper, tracing paper, and rubber cement. Have the students create airbrush portraits, retouch photographs using an airbrush, and create book illustrations using an airbrush.	
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block x: advanced applications

Advanced applications present opportunities for the attainment and demonstration of employment-level standards in the specialty areas of fashion, advertising, product illustration, landscapes, cartoons, and book illustrations.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
X. ADVANCED APPLICATIONS		
A. Fashion Illustration		
The student should be able to:		
1. identify individual parts of garments by their proper names;	Give the students diagrams of men's and women's garments and have them label the parts.	PARTS OF GARMENTS 1. Raglan sleeve 2. Set-in sleeve 3. Empire waist 4. Natural waist 5. Scoop neck, V-neck 6. Cowl collar, mandarin collar 7. Cuff, hem, yoke 8. Seam
2. represent the various fabrics and materials used for fashion accessories in a recognizable manner and in any requested medium and technique;	Ask the students to design a garment that would be marketable today using historical or geographical influence. Have the students design and accessorize various fashion styles from sportswear to formal wear.	Design Through Discovery, Holt, Rinehart and Winston, Inc.
3. illustrate the human figure in any fashion pose.	Have some students assume various fashion poses and have the other students sketch the poses, or have the students illustrate fashion photos from magazines.	
B. Technical Drawings	Discuss the material on technical drawings.	Illustrations of technical drawings
The student should be able to:		
1. draw a mechanical device;	Have the students render technical illustrations for an industrial company using various illustrative forms and the media best suited to portraying the object.	
2. prepare an advertisement using the drawing of a mechanical object;		

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
3. render an isometric drawing, a two-point perspective, and an exploded view from an architectural print.	Ask the students to create exploded drawings of various items, illustrate the product in use, and create an advertisement from these two components.	Bulletin board displays of exploded drawings, two-point perspectives, and isometric drawings Examples of architectural prints
C. Product Illustration The student should be able to:		
1. create commercially acceptable illustrations in assorted media.	Have several small appliances on hand for illustrative purposes.	Display of small appliances
	Have the students illustrate single products using media such as scratch board, pen and ink, wash, etc.	Examples of media for product illustrations
D. Landscapes The student should be able to:		
1. render illustrations of various landscapes in various media.	Arrange field trips to zoos, parks, or other natural environments, and have the students prepare illustrations.	
	Based upon the students' knowledge of the structure of natural objects have them draw plant forms, etc.	
	Have the students interpret short stories or poems visually.	Examples of illustrations for short stories and poems
E. Cartooning The student should be able to:		
1. illustrate the human body, human nature, and body and facial expressions of human emotions, in an exaggerated manner;	Have the students collect various types and styles of cartoons and study their purpose(s).	How to Draw Comics the Marvel Way, Simon and Schuster

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
	Have the students create various types of cartoons using characters of their own creation.	
2. use photographs and pictures from which to create recognizable caricatures of individuals;	Gather photographs of prominent individuals as a source of reference for cartoons. Explain that caricatures are satirical drawings of individuals in which major features are exaggerated with no loss of identity.	Bulletin board displays of photographs Bulletin board display of cartoons and caricatures
3. draw humorous/editorial cartoons;		
4. create the characters for an animated film;	Supply the students with material and any necessary information and have the students create an animated film based upon characters of their own creation.	Examples of humorous/editorial cartoons
5. create a comic strip.	Have the students create a comic or cartoon strip of a specified number of frames.	Illustrations of comic strips
F. Book Illustrations The student should be able to:		
1. create a picture that relates to a specific story or part of a story;	Give the students various stories and books and have the students study and discuss the styles of the book illustrations.	
2. illustrate a children's book.	Discuss the various purposes of books. Have the students prepare illustrations to suit the purpose(s) of a book.	PURPOSES OF BOOKS 1. Entertainment 2. Information 3. Entertainment and information 4. Fiction 5. Non-fiction

block xi: portfolio development

Portfolio development is a culminating activity through which students demonstrate their ability to reach and to maintain industrial proficiency.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
XI. PORTFOLIO DEVELOPMENT		
A. Portfolio Preparation		
The student should be able to:		
1. plan a portfolio of art samples;	Demonstrate and explain the construction of a portfolio.	
	Discuss industrial standards and expectations for the portfolio.	Examples of art portfolios
2. create a portfolio which includes art samples of drawing, lettering, and design.	Prepare a contract from which the students may choose specific assignments for inclusion in their portfolios. Emphasize that artwork must be in accordance with industrial standards.	
	Have the students invite guests from industry to view the completed portfolios.	
	Have the portfolios displayed at an open house for the school.	

block xii: portfolio management

Portfolio management is a culminating activity by which the students demonstrate their ability to meet standards for job placement, post-secondary placement, and career goals.

GOALS AND OBJECTIVES	TEACHERS' NOTES AND SUGGESTED ACTIVITIES	REFERENCE AND SUPPORT MATERIALS
XII. PORTFOLIO MANAGEMENT		
A. Activities Related to Portfolio Management		
The student should be able to:		
1. select components for a portfolio;	Discuss the importance of managing the portfolio to meet the standards required for job placement.	
2. practice creative job search techniques;	Explain and have the students practice the requisite job search techniques. Encourage the students to research information pertinent to job search techniques.	
3. match abilities to special areas of commercial art;	Describe the areas of specialization and have the students assess their abilities and interests in relation to these areas.	SOME AREAS OF SPECIALIZATION 1. Layout 2. Fashion design 3. Book illustrations 4. Selling advertising space
4. identify and assess the opportunities for graduates.	Identify and discuss the opportunities open to graduates from the commercial art program in the secondary school. Have the students assess these opportunities in relation to their abilities and interests.	POST-SECONDARY OPPORTUNITIES 1. Bachelor of Fine Arts Degree Program and Diploma Course 2. Red River Community College Programs 3. Employment

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ADDITIONAL RESOURCES

The following series of overhead transparencies, produced by DCA Educational Products (Warrington, PA.), are available from Administration Information Media (A.I.M.) Educational Aids, P. O. Box 86704, North Vancouver, British Columbia, V7I 4L2.

GROUP I - EQUIPMENT AND SUPPLIES

- Commercial Art Production Techniques (CMA-1)
- Basic Studio Equipment (CMA-2)
- Catalogues, References and Art Supplies (CMA-3)
- Cut-Out Acetate Headline Lettering (CMA-4)
- Transfer Lettering (CMA-5)
- Paper Pads and Boards (CMA-6)
- Pencils (CMA-7)
- Scales and Rulers (CMA-8)

GROUP II - USING DRAWING TOOLS

- Ruling Pens, Angles, T-Squares (CMA-9)
- Lettering Pens (CMA-10)
- Lettering Systems (CMA-11)
- Compasses (CMA-12)
- Curves and Templates (CMA-13)
- Care and Use of Drawing Tools (CMA-14)

GROUP III - LETTERING

- Serif (Roman) Capitals (CMA-15)
- Serif (Roman) Lower Case (CMA-16)
- Construction of Gothic Capitals (CMA-17)
- Sans Serif (Gothic) Lower Case (CMA-18)
- Construction of Roman Capitals (CMA-19)
- Italics (CMA-20)
- Free Brush Lettering and Striping (CMA-21)
- Pen Forms (CMA-22)
- Creative Lettering (CMA-23)
- Proportion and Spacing (CMA-24)

GROUP IV - TYPOGRAPHY

- Type Measures (CMA-25)
- Type Sizes (CMA-26)
- Copy Fitting (CMA-27)
- Leading (CMA-28)
- Legibility Problems--1 (CMA-29)
- Legibility Problems--2 (CMA-30)
- Proofreader's Marks--1 (CMA-31)
- Proofreader's Marks--2 (CMA-32)

GROUP V - PRINTING

- Printing Methods (CMA-33)
- Relief Printing: Letterpress (CMA-34)
- Block Printing (CMA-35)
- Planographic Printing: Lithography (CMA-36)
- Gravure Printing: Lithography (CMA-37)
- Stripping (CMA-38)

GROUP VI - MECHANICALS

- Overlay Mechanical (CMA-39)
- Keyline Mechanical (CMA-40)
- Proportional Scale (CMA-41)
- Page and Book Layout (CMA-42)
- Artwork for TV (CMA-43)
- TV Superslide (CMA-44)
- Outdoor Advertising (CMA-45)

GROUP VII - PAPER

- Paper Sizes and Weights (CMA-46)
- Paper Sizes, Cuts and Folds (CMA-47)
- Folds and Bindings (CMA-48)
- Envelopes (CMA-49)

GROUP VIII - ILLUSTRATION

- Style and Technique (CMA-50)
- Sources of Art Materials (CMA-51)
- Posterization (CMA-52)

GROUP IX - PRESENTATION

- The Portfolio: Contents (CMA-53)
- The Portfolio: Display Techniques (CMA-54)
- The 3-D Portfolio (CMA-55)
- Developing a Printed Piece (CMA-56)

DESIGN AND PRODUCT PLANNING

- Design Defined (DPP-1)
- Design of Yesterday (DPP-2)
- Designs of Today (DPP-3)
- You, The Designer (DPP-4)
- Lines (DPP-5)
- Shapes and Forms (DPP-6)
- The Color Wheel (DPP-7)
- Tints, Shades and Tones (DPP-8)
- Color Combinations (DPP-9)
- Texture (DPP-10)
- Balance (DPP-11)
- Proportion 1 (DPP-12)
- Proportion 2 (DPP-13)
- Design Sketching (DPP-14)
- Dimensional Sketching Methods (DPP-15)
- Division of Space 1 (DPP-16)
- Division of Space 2 (DPP-17)
- Emphasis (DPP-18)
- Rhythm (DPP-19)
- Optical Illusions 1 (DPP-20)
- Optical Illusions 2 (DPP-21)
- Gathering Design Ideas (DPP-22)
- Obtaining Measurements from Illustrations (DPP-23)
- Enlarging, Reducing, and Modifying Designs (DPP-24)
- Imagination in Design (DPP-25)
- Bill of Materials (Stock Sheet) (DPP-26)
- Bill of Materials (Hardware and Coatings) (DPP-27)
- Total Design Procedure (DPP-28)

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